

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School Herberger Institute for Design and the Arts Department/School School of Art

Prefix: ARS Number: 440 Title: Identity and World Film Units: 3

Course description: Examines how films around the world represent gender, race, ethnicity, and sexual orientation through the lens of genres and their variations and how genres reinforce or critique stereotypes.

Is this a cross-listed course? Yes If yes, please identify course(s): FMS 427/527

Is this a shared course? No If so, list all academic units offering this course:

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? Yes

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials _____ (Required)

Requested designation: Cultural Diversity in the United States—C **Mandatory Review:** No

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Julie Codell E-mail julie.codell@asu.edu Phone 965-3400

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Joanna Grabski Date: 11/2/2017

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA		
CULTURAL DIVERSITY IN THE UNITED STATES		
YES	NO	Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.
		<p>*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.</p> <p>**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.</p>

Course Prefix	Number	Title	General Studies Designation
ARS/FMS	440/540//427/527	Identity and World Film	D

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
In-depth study of Diversity in America	American films which focus on Native Americans, Latinx, African-Americans, Chinese Americans and gender and transgender issues	See syllabus and assigned films: Traffic (Mexicans, Latinos, African-Americans), Smoke Signals (Native Americans), Devil in a Blue Dress (African Americans), and The Ballad of Little Jo (gender), All about my Mother (Gender and transgender), The Crying Game (sexual orientation/transgender), Chan is Missing (Chinese-Americans)
Comparative Study of diversity	Films are compared to each other and to the major genres in which diverse populations appear in the films in comparison with the genres' traditional white male protagonists; films all explore the cultures and minorities they represent.	See syllabus and assigned films: Traffic (Mexicans, Latinos, African-Americans), Smoke Signals (Native Americans), Devil in a Blue Dress (African Americans), and The Ballad of Little Jo (gender), All about my Mother (Gender and transgender), The Crying Game (sexual orientation/transgender), Chan is Missing (Chinese-Americans).

CATALOG DESCRIPTION

ARS 440 [Identity and World Film](#)

Examines how films around the world represent gender, race, ethnicity, and sexual orientation through the lens of genres and their variations and how genres reinforce or critique stereotypes.

Allow multiple enrollments: No

Primary course component: Lecture

Repeatable for credit: No

Grading method: Student Option

Offered by: Herberger Institute for Design and the Arts -- School of Art

Prerequisite(s): any 200-level or higher course in APH, ARS, ENG, FMS, HST, or MHL with B or better; Credit is allowed for only ARS 440 or FMS 427

SYLLABUS FALL 2016: ARS 440 & FMS 427: IDENTITY AND WORLD FILM

Professor Julie Codell OFFICE: Art 250 EMAIL: Julie.codell@asu.edu

COURSE WEBSITE: You can find the course website on BLACKBOARD

COURSE WEBSITE HAS: graduate paper guidelines, syllabus, discussion questions, written assignments, quizzes and quiz reviews, and additional course material as needed; updates will be posted under ANNOUNCEMENTS, so check announcements weekly

EMAIL AND WEBLINKS: You must have an ASU email address. I can only use your ASU email. Do NOT rely on other email services (gmail, aol, etc.) to forward messages to your ASU email. Check ASU emails directly. If you have problems with web links, email me as soon as possible. Check your ASU email frequently for course updates. If you cannot check your email every day for any reason, you may wish to reconsider taking this course. Online courses rely on frequent email communication and you must check your email daily to keep up with the course.

NOTE: SOME MATERIAL IN THIS COURSE MAY BE SENSITIVE. FILMS AND READINGS HAVE MATURE CONTENT; DISCRETION IS ADVISED BEFORE SIGNING UP FOR THIS COURSE.

COURSE DESCRIPTION:

In this course students will learn how genres (e.g., Westerns, detective stories, musicals, etc.) shape cultural views about gender, race and national identities in films. Through genre, films can naturalize and reinforce stereotypes, or critique them. Students will explore films from the US (both independent and Hollywood films), Spain, Britain, India, and Iran. The course's underlying assumption is that identities are not biological but social and cultural, as well as transient and historical, subject to cultural change and historical circumstances. Filmmakers, film characters and spectators all participate in multiple identities, derived from individual lives and groups to which they belong, and these multiple identities are not always even compatible with one another. Students will learn how to examine films in larger cultural contexts of world cultures, public receptions, historical events, and political and social circumstances.

COURSE OBJECTIVES:

- Clarify features of film genres, such as the Western, detective film, Bollywood.
- Improve student writing, analysis and thinking about film.
- Identify how films can repeat/"naturalize" or dismantle/critique racial and gender stereotypes through changes in genre.

LEARNING OUTCOMES:

- Gain knowledge about a selected number of films, directors and artists
- Learn film terms and theories
- Understand how genres shape identities of characters in film
- Understand how genres shape identities of film audiences
- Gain sophistication in analyses of genres
- Gain rudimentary knowledge of how films represent race, gender and national identities
- Compare/contrast films from diverse cultures and from around the world

COPYRIGHT: Course content, lectures and handouts are copyrighted material.

Students may not record lectures or sell notes taken during the course.

CHANGES: Syllabus content, other than grade and absence policies, are subject to change with advance notice.

ACADEMIC INTEGRITY:

Under the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), "Each student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments." This policy defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. This policy governs five broad areas including but not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

All appropriate sanctions will be issued to all parties involved with plagiarizing any course work.

BLOG and ONLINE BEHAVIOR PROTOCOL:

Self-discipline and a respect for the rights of others on the discussion board and in the university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of a student from the class. Disruptive behavior will result in the removal of a student from the class. Students are required to read and act in accordance with university and Arizona Board of Regents policies, including: Student Code of Conduct: AZ Board of Regents Policies 5-301 through 5-308:

<https://eoss.asu.edu/dos/srr/codeofconduct>

Computer, Internet & Electronic Communications Policy

<http://www.asu.edu/aad/manuals/acd/acd125.html>

SPECIAL ACCOMMODATIONS:

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability, which requires academic accommodations, please present the letter to me no later than the end of the first LESSON so we can discuss the accommodations that you might need in this class.

REQUIRED TEXT:

Genre, Gender, Race, And World Cinema, ed. Julie Codell at ASU Bookstore, Amazon, etc.

FILM VIEWINGS: ALL FILMS ARE AVAILABLE THROUGH

HAYDEN LIBRARY RESERVE STREAMING. USE SAFARI for best results:

Go to (1) ASU HAYDEN LIBRARIES,
then (2) COURSE RESERVES,
then (3) put my last name CODELL in the instructor box,
then (4) link to ARS 440 or ARS 540 or FMS 427 or FMS 527. Any section will have the films listed. Then (5) click on the film you want to watch.

CERTIFICATE PROGRAMS:

This course qualifies as an approved elective for the LGBT Certificate at ASU.

This course qualifies as an approved elective for the Global Cinema certificate at ASU.

COURSE CONTENT:

1-FILMS: be attentive to visual treatment (camera work, editing, composition of scenes, mise-en-scene or setting), as well as to narrative, plot and character.

3-WEEKLY READINGS: You will be expected to be able to pick out the main points/arguments of each essay in preparation for the written assignments and the discussion board.

GRADES:

A+ Only given for people who have perfect scores on all assignments.

95-99 = A

90-94 = A-

87-89 = B+

83-86 = B

80-82 = B-

75-79 = C+

70-74 = C

60-69 = D

59 and below = E, failure

ASSIGNMENTS (total of 410 points):

1- WRITTEN ASSIGNMENTS 66 points (6 pts each x 11): Each lesson has a written assignment of short answers about the film and the readings assigned for that lesson. If you are asked to **LIST** items, a simple list will be fine.

WRITTEN ASSIGNMENTS. Correct grammar, punctuation and spelling on these assignments will contribute to your grade.

2- DISCUSSION 44 points: Participation in class discussion. 4 points x 11 weeks. You will have discussion questions to guide you, but can discuss anything about the week's film or readings you wish to discuss or you can raise your own questions.

3- THREE QUIZZES: 100 pts each (300 total). These include definitions, identifications, short essays. **Reviews** will be given for each quiz. **THERE WILL BE NO MAKEUP QUIZZES** unless there is an emergency; a make up test requires **PRIOR APPROVAL**

from the instructor before the scheduled quiz.

- Quiz #1 LESSON 6
- Quiz #2 LESSON 10
- Quiz #3 LESSON 14

5-EXTRA CREDIT:

1-If your grade on Quiz 2 is an improvement of 5 or more points over your grade on Quiz 1, you will get one extra point for every 5 points of improvement. Same for Quiz 3 compared to Quiz 2.

6-FINAL PAPER: GRADUATE STUDENTS ONLY taking ARS 540 or FMS 527 (20 pts)

DUE LESSON 13. 7 pages (exactly) on a topic approved by the instructor and related to the course content. You will need to analyze carefully the visual and narrative components of a film in relation to the course themes/topics. You should consider film practices (editing, camera work) that contribute to demonstrating the thesis of your paper. You will need to use relevant course readings (at least 1) and at least 1 unassigned reading (**no websites**)—you can use optional readings listed on the syllabus for your unassigned reading. Put citations in parentheses (Smith 5) after the reference in your essay and then in a Works Cited bibliography on page 8 of your essay. **Be sure to follow the guidelines for writing a paper in the Graduate Student folder on the Blackboard course website.**

Paper style:

- Double spaced in Times or Times New Roman 12-point font
- 1" margins at sides and top and bottom
- page numbers
- Text is 7 pages; Works cited starts on page 8
- NO PLOT SUMMARY
- NO LONG QUOTES—paraphrasing is best or very short quotes
- Leave the viewer OUT OF YOUR ANALYSIS. Do not mention what viewers may or may not know or think, etc.
- Course website has guidelines; READ and FOLLOW THEM

DUE DATES by the end of each of these lessons—no late submissions please:

TOPIC, LESSON 5—name of film to be analyzed; its genre; the race or ethnic or or gender issue on which you will focus

THESIS, LESSON 9—1-2 sentences of what you will argue. Begin thesis with "I will argue that..."

FINAL 7-page PAPER, LESSON 13

LESSON 1: Introduction to course: syllabus and Blackboard site

LESSON 2: Genre

TEXT READING:

- Introduction of textbook
- Rick Altman: "Conclusion: A semantic/syntactic/pragmatic approach to

genre" (pp. 1-22 in textbook)

LESSON 3: Scrambling Genre and Gender

FILM: *All About My Mother*—Pedro Almodovar (1999)

TEXT READING

- Linda William: "Film Bodies: Gender, Genre, and Excess" (pp. 23-37)
- Ernesto Acevedo-Munoz: "The Body and Spain: Pedro Almodovar's *All About My Mother*" (pp. 38-55)

LESSON 4: Gender and the Western

FILM: *The Ballad of Little Jo*—Maggie Greenwald (1993)

TEXT READING:

- Introduction to Part II (pp. 117-123)
- Yvonne Tasker: "Cowgirl Tales" (pp. 195-211)

LESSON 5: Scrambling Gender: Masquerade

GRADUATE STUDENT PAPER TOPICS DUE

FILM: *The Crying Game*—Neil Jordan (1992)

TEXT READING:

- Lola Young: "'Nothing Is As It Seems': Re-viewing *The Crying Game*" (pp. 137-47)
- Peter Lehman: "Crying over the Melodramatic Penis: Melodrama and Male Nudity in Films of the 90s" (pp. 148-62)
- *Optional reading*: Zilliax Essay part 1 and part 2 (in Blackboard Lesson 4 folder)

LESSON 6: REVIEW AND Quiz #1

LESSON 7: Race and Genre: The Detective Film

FILM: *Devil in a Blue Dress*—Carl Franklin (1995)

TEXT READING:

- Introduction to Part III (pp. 213-22)
- Dan Flory: "Black on White: Film Noir and the Epistemology of Race in Recent African American Cinema" (pp. 243-70)
- *Optional reading*: Nicola Evan: "The Family Changes Color: Interracial Families in Contemporary Hollywood Cinema" (pp. 223-42)

LESSON 8: Race and Genre: Detective Comedy

FILM: *Chan is Missing*—Wayne Wang (1982)

TEXT READING:

- Peter Feng: "Being Chinese American, Becoming Asian American: *Chan is Missing*" (pp. 271-88)
- *Optional reading*: Gina Marchetti: "*The Wedding Banquet*: Global Chinese Cinema and the Asian American Experience" (pp. 289-312)

LESSON 9: Crossing Boundaries: Borders within

GRADUATE STUDENT PAPER THESIS DUE

FILM: *Smoke Signals*—Chris Eyre (1998)

TEXT READING:

- John Warren Gilroy: "Another Fine Example of the Oral Tradition? Identification and Subversion in Sherman Alexie's *Smoke Signals*" (pp. 313-29)
- *Optional reading*: Pauline Turner Strong: "Playing Indian in the Nineties: *Pocahontas* and *The Indian in the Cupboard*" (pp. 330-41)

LESSON 10: REVIEW AND QUIZ #2

LESSON 11: Border Crossings

FILM: *Traffic*—Steven Soderbergh (2000)

TEXT READING:

- Deborah Shaw: "'You Are Alright, But...!' Individual and Collective Representations of Mexicans, Latinos, Anglo-Americans and African-Americans in Steven Soderbergh's *Traffic*" (pp. 342-57)

LESSON 12: Bollywood

FILM: *Ghulam*—Vikram Bhatt (1998)

TEXT READING: Introduction to Part IV (pp. 359-68)

- Tejaswini Ganti: "'And Yet My Heart Is Still Indian': The Bombay Film Industry and the (H)Indianization of Hollywood" (pp. 439-57)
- *Optional reading*: Melissa Thackway: "Future Past: Integrating Orality into Francophone West African Film" (pp. 458-70)

LESSON 13: Iranian film

GRADUATE STUDENT PAPERS DUE

FILM: *Children of Heaven*—Majid Majidi (1999)

TEXT READING:

- Hamid Naficy: "Theorizing 'Third-World' Film Spectatorship" (pp. 369-87)
- *Optional reading*: Chaudhuri and Finn: "The Open Image: Poetic Realism and the New Iranian Cinema" (pp. 388-407)

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LIST OF REQUIRED READINGS FROM THE TEXTBOOK

- Introduction of textbook
- [Rick Altman's Essay: "Conclusion: A semantic/syntactic/pragmatic approach to genre"](#) (pp. 1-22)
- Linda William: "Film Bodies: Gender, Genre, and Excess" (pp. 23-37)
- Ernesto Acevedo-Munoz: "The Body and Spain: Pedro Almodovar's *All About My Mother*" (pp. 38-55)
- Introduction to Part II (pp. 117-123)
- Yvonne Tasker: "Cowgirl Tales" (pp. 195-211)
- Lola Young: "'Nothing Is As It Seems': Re-viewing *The Crying Game*" (pp. 137-47)
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